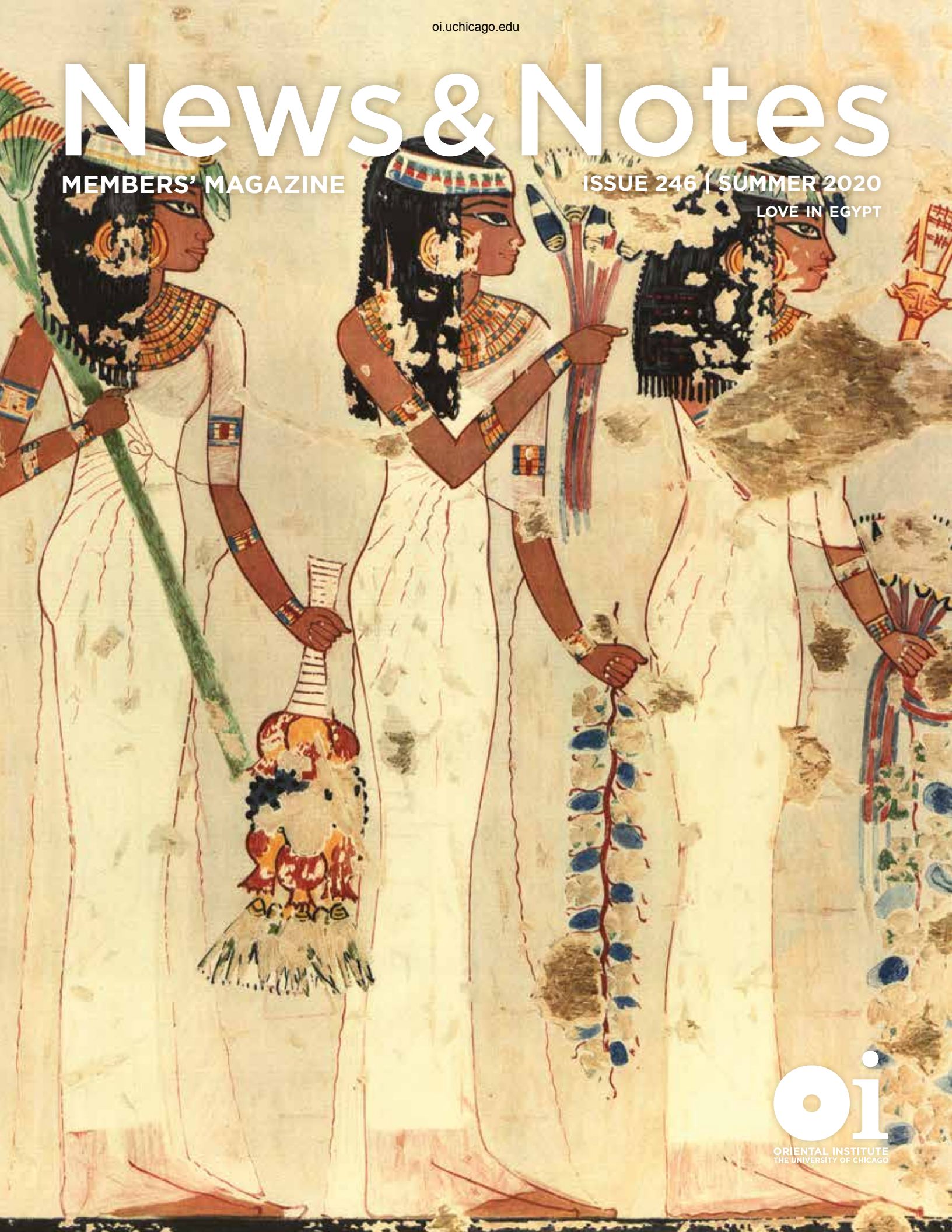


News & Notes

MEMBERS' MAGAZINE

ISSUE 246 | SUMMER 2020

LOVE IN EGYPT



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ON THE COVER is a drawing of a tomb painting from the Eighteenth Dynasty tomb of Menna (TT 146). It comes from Nina de Garis Davies's lavishly illustrated OI publication *Ancient Egyptian Paintings*. A three-volume set, it consists of two volumes of 104 illustrations of tomb paintings and one volume of explanatory text. Most of the paintings included in this book had already been made, but a few were done specifically for the publication. Nina de Garis Davies (1881-1965) is famous for the many copies that she made of ancient Egyptian paintings, and she worked closely with her husband Norman de Garis Davies (1865-1941) in this endeavor. The tomb of Menna pictured here is located in Sheikh Abd el-Qurna in the Theban necropolis on the west bank. It is well known for its lavishly painted interior, and between 2007 and 2009, the American Research Center in Egypt worked to conserve and document the tomb's decoration.



THE ORIENTAL INSTITUTE

1155 EAST 58TH STREET
CHICAGO, IL, 60637

WEBSITE
oi.uchicago.edu

MEMBERSHIP INFORMATION
773.702.9513
oi-membership@uchicago.edu

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CREDITS

EDITORS: Matt Welton, Charissa Johnson, Rebecca Cain, Steve Townshend & Tasha Vorderstrasse

DESIGNERS: Rebecca Cain, Matt Welton & Charissa Johnson

News & Notes is a quarterly publication of the Oriental Institute, printed exclusively as one of the privileges of membership.

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MESSAGE FROM THE DIRECTOR



This issue of *News & Notes* is devoted to the theme of love in ancient Egypt, a perennial favorite among our readers. In our lead article, Robert K. Ritner, Rowe Professor of Egyptology, and Foy D. Scalf, head of the OI Research Archives, describe a spell recorded on a papyrus from Roman Egypt that records a woman's plea to a ghost to afflict a man with unrelenting desire and lust for her, so that he is eventually compelled to seek her out. While such "erotic binding spells" are typically written on behalf of a man seeking sexual favors from a woman, this particular Demotic spell is unique in that it was commissioned by a woman and presents her perspective. The study places this spell within the fascinating tradition of ancient Egyptian lust spells and counter spells, and includes a discussion of their broader multicultural context, which extends as far as medieval Europe—a reflection of the universal human desire to secure the object of one's affections. The article follows upon Robert's and Foy's fascinating two-part podcast, *Awakening the Dead for Love*, to which I encourage all of our members to listen (available on the OI's YouTube channel: youtube.com/c/TheOrientalInstitute).

In her closely related piece, "I Found My Beloved," Theresa Tiliakos describes the rich corpus of love songs from Egypt—which consists of ninety-four individual songs in total, all of which date to the New Kingdom. With origins in oral tradition, most of these love songs, as a written genre, hail from the important site of Deir el-Medina, a village of skilled artisans who were responsible for constructing the tombs of the New Kingdom pharaohs. While the designation "love song" is a modern one, all of these texts share common features that unite them as a genre, including standard incipits or first lines—"I Found My Beloved" being the most common—use of red ink, and the common use of diacritic marks to indicate necessary pauses and to divide stanzas, perhaps for oral recitation.

This issue of *News & Notes* is nicely rounded out by Catherine Witt, who provides a historical and cultural overview of headrests in ancient Egypt. Catherine's contribution is illustrated by a wooden headrest in our own collection. Originally part of a First Intermediate Period funerary assemblage, this artifact has long been a source of fascination among visitors to the OI Museum for the glimpses it provides into everyday life in ancient Egypt.

I do hope that you enjoy this latest issue of *News & Notes* and that it provides some respite from the stresses of these extraordinary times. On behalf of all of us at the OI, I wish for the health and safety of all members of our community.

Christopher Woods
Director

EROTICA FROM ROMAN EGYPT

A DEMOTIC MAGICAL SPELL TO INDUCE LOVESICKNESS

by Robert K. Ritner and Foy D. Scalf

*Hadst thou the wicked skill,
By pictures made and mard, to kill,
How many ways mightst thou perform thy will?*
— John Donne

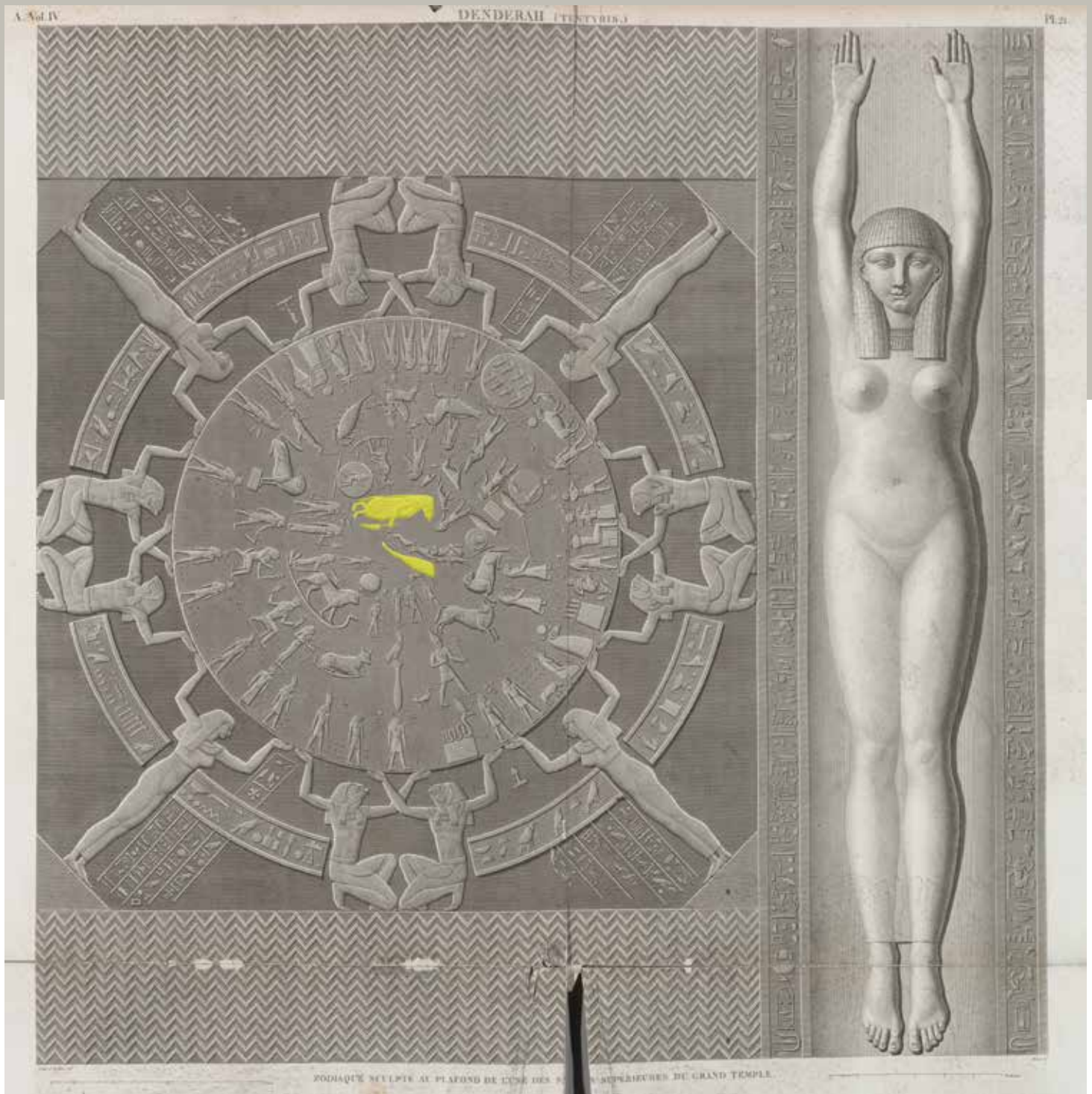
“Awaken yourself, O noble spirit of the man of the necropolis!” So begins a fragmentary papyrus (see page 6) currently kept in the University of Michigan library, where it bears the inventory number 1444. The library had acquired it in 1924 along with groups of other papyri, largely from the Fayum region. Robert Ritner identified the nature of the papyrus while he was a graduate student before 1988 and invited Foy Scalf to collaborate on its study and publication in 2016. The papyrus was written at some point in the first few centuries of the Common Era, when Egypt was under the control of Roman emperors. The text is written in Demotic, reflecting the native language and village practices of the Egyptians at a time when Greek was the official administrative and legal language throughout the country. The papyrus has been badly damaged, but enough of its thirty-five lines survive to provide a clear picture: a spell designed to procure sexual favors from a woman’s perspective. Typically, such lust spells, often referred to as “erotic binding spells” (*philtrokatadesmos*), were written on behalf of a man seeking the affection of a woman; this papyrus, therefore, is an unusual and spectacular example of the opposite phenomenon of a woman seeking out a man.

The magic spell on this papyrus was written in Demotic and commissioned on behalf of a woman, who likely approached and paid a local priest to prepare the document for her. Through this magical talisman, the woman hoped to rouse a ghost—the noble spirit of the man of the necropolis—who would haunt the target of the spell, a man whose affection she longed for, until he was compelled to seek her out. Controlling this ghost would have been Anubis, the master of the necropolis, who is invoked in the spell and who is shown in an accompanying illustration at the bottom of the papyrus. In a scene resembling cupid with his bow and arrow, the vignette depicts Anubis firing an arrow into the heart of a man with exaggerated genitalia; the arrow transmits love sickness, infecting the man with unceasing lust for the woman, whose object of desire is emphasized graphically.

The woman is referred to throughout the papyrus as Taromeway, whom Tasib bore. In the Egyptian Demotic, tarome-way means “the woman of woe.” As such, it seems unlikely that Taromeway is the woman’s actual name and the appellation appears to be a euphemism referring to her sad longing. For the purpose of the spell, “the woman of woe” is filled with the sorrow of unrequited love pangs. The target of her spell is a man named Kephelas, whom Apollonia bore. We have no idea what Kephelas looked like, but the illustration on the papyrus depicts a bearded man. To help us visualize these individuals, we can perhaps imagine Kephelas looking something like the man in the Fayum portrait on display in the Joseph and Mary Grimshaw Egyptian Gallery at the OI (below), bearded and well dressed. It is intriguing that the woman and her mother both bear Egyptian names, while the man and his mother bear Greek names. Could this be an explicit example of a cross-cultural relationship? It is impossible to be certain, but such relationships were not uncommon at this time, for Egypt had been a multicultural melting pot for most of its history and faced a particularly large influx of Greek immigrants since before the Ptolemaic Period (306–30 BCE).

The spell begins with a necromantic invocation to arouse a deceased spirit on behalf of Taromeway with the intention of the spirit haunting Kephelas and placing in him an unceasing desire for her. Until he finally desires Taromeway, Kephelas is cursed with an incessant wandering likened to his chasing constellations that never set below the horizon, constantly circling the celestial pole (opposite):

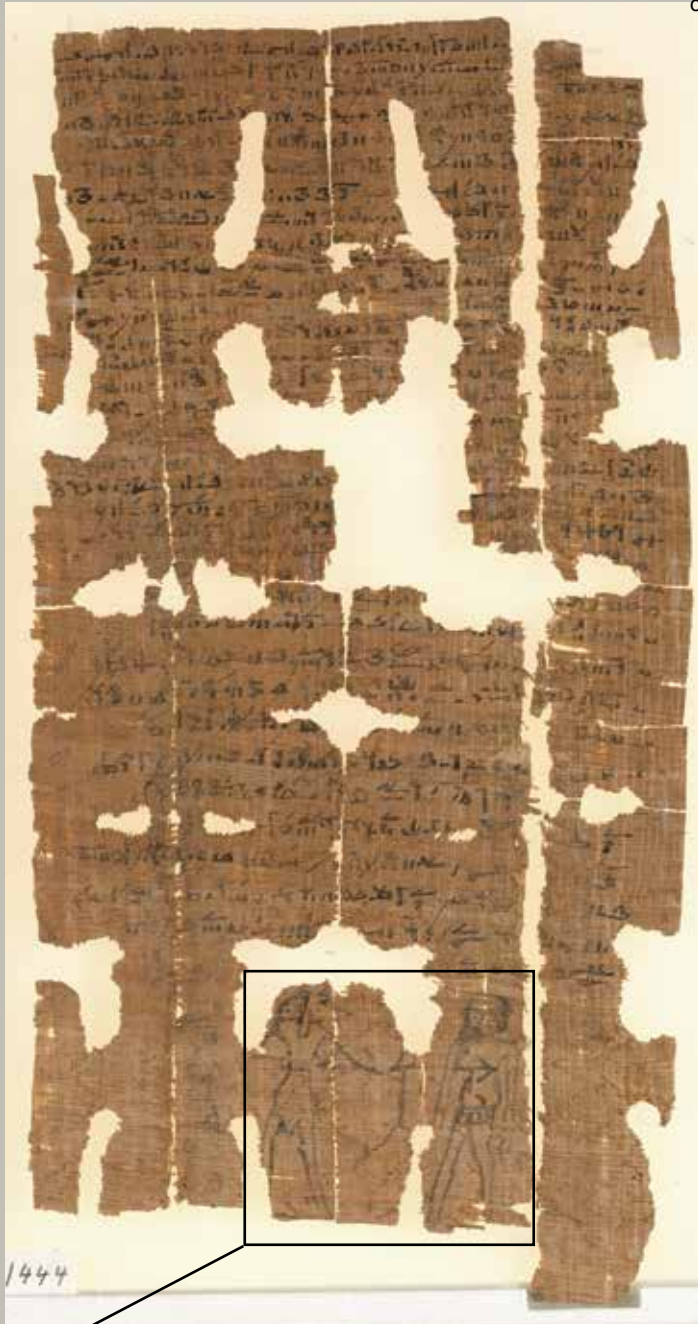




Awaken yourself, O noble spirit of the man of the necropolis, and may you go to every place, and may you cause Kephalas, whom Apollonia bore, to desire Taromeway, whom Tasib bore, so that he be twisted from his front to his back. Give to him anxiety at midday, evening, and at all time, while he desires her . . . until he seeks after her, while he desires her, while his male parts are after her female parts. Cause that he make the circuits of the foreleg-constellation (Ursa Major) opposite the Hippopotamus-constellation until you cause that he make the movements [of] the nighttime, until he looks for Taromeway, whom Tasib bore, there being no other woman at all whom he desires, while he [is] mad about her, before [I] cast the compulsion upon you today . . .

LEFT: Fayum portrait with the painting of an Egyptian man on a wooden board (E2053; D. 15898).

ABOVE: The foreleg and hippopotamus constellations highlighted on the zodiac from Dendera (Image: *Déscription de l'Égypte*, <https://digitalcollections.nypl.org/items/510d47e0-1048-a3d9-e040-e00a18064a99>).



Taromeway was looking to control, compel, and force Kephalas into romance with her. The spell, therefore, less resembles what we tend to think of as romantic love and reflects more the binding or bending of Kephalas's will to her own. In the Greco-Demotic magical handbooks, there is a famous section written in Greek (PGM IV, 296–466) called the “wondrous spell for binding a lover.” It details how to produce a magical figure similar to popular conceptions of the so-called voodoo doll to control and compel a woman's lust:

Take wax from a potter's wheel and make two figures, a male and a female. Make the male in the form of Ares fully armed, holding a sword in his left hand and threatening to plunge it into the right side of her neck. And make her with her arms behind her back and down on her knees. . . . And take thirteen copper needles and stick one in the brain while saying, “I am piercing your brain, N”; and stick two in the ears, and two in the eyes and one in the mouth and two in the midriff and one in the hands and two in the pudenda and two in the soles, saying each time, “I am piercing such and such a member of her, N, so that she may remember no one but me, N, alone.” (Hans Dieter Betz, ed., *The Greek Magical Papyri in Translation*, 1992, 44)

Remarkably, a lead *lamella* curse tablet and clay figurine matching precisely these instructions were discovered in the Egyptian city of Antinoopolis (opposite). Looking at the figure, one gets the impression that the spell-caster wanted a sex slave more than a spouse.

Women often needed their own magic to counteract such lust spells of men. A Coptic manuscript in the OI (see page 8) is inscribed with a spell intended to make a man named Pharaouo impotent. The spell was commissioned by a woman named Touaien, who sought to repel the lust of an unwanted suitor. After invoking the binding of the cosmos, Jesus Christ, and a series of magical names, the spell shifts those bindings to the target of the spell, Pharaouo:

May that binding be upon the male organ of Pharaouo and his flesh. May you dry it up like wood and make it like a rag upon the manure pile. His penis must not become hard. It must not have an erection. It must not ejaculate. He must not have intercourse with Touaaien, daughter of Kamar or any woman, man, or animal until I myself call out, but may it dry up the male organ of Pharaouo, son

of Kiranpales. He must not have intercourse with Touaien, daughter of Kamar, he being like a corpse lying in a tomb. Pharaouo, son of Kamar, must not be able to have intercourse with Touaien, daughter of Kamar. Yea, yea, at once, at once! (after Marvin Meyer and Richard Smith, eds., *Ancient Christian Magic: Coptic Texts of Ritual Power*, 1999, 178–79)

Just as this Coptic spell calls on the “binding” of powerful forces, the Demotic spell from Papyrus Michigan 1444 invokes the “compulsion” of a number of divine entities down upon Kephalas, as found at the end of the passage translated earlier: “. . . before I cast this compulsion upon you today . . .” Unfortunately, the central section of the papyrus is badly damaged. Much of this damage is the result of the papyrus being folded up—evidence from the vertical and horizontal creases in the papyrus—in preparation for being placed in the tomb to arouse an angry ghost whose funerary offerings had long been abandoned. In fact, several contemporary spells instruct that the manuscript be placed in the mouth of the mummy itself! After the lacunose middle section invoking their compulsion, these spirits are beckoned to hurry against Kephalas, at the end of the papyrus: “Raise yourself against Kephalas, whom Apollonia bore. Give his heart to Taromeway, whom Tasib bore. Hasten, hasten! Hurry, hurry, before I have said the words or repeated them!”

The Demotic spell in the Michigan papyrus shares direct parallels with Demotic magical handbooks from the second to fourth centuries CE, previously studied by Janet H. Johnson and Robert K. Ritner. As Egypt moved into the Late Antique era after 400 CE, practices of the type reflected in Papyrus Michigan 1444 spread throughout the Mediterranean world and onward to Europe. The multicultural appeal of these texts and rituals can now be found in countless manuscripts written in a wide variety of languages—Greek, Latin, Arabic, Hebrew, French, English, and many others—held in collections throughout the world. For example, the *Sepher ha-Razim* (“Book of Mysteries”), a Jewish esoteric manual from around the fourth century CE identified through Genizah manuscripts, contains the following:

If you wish to bind yourself to the heart of a great or wealthy woman take some perspiration from your face (and put it) in a new glass vessel; then write on it, (i.e.) on a tin *lamella*, the name of the overseer and the names of the angels, and throw (the tin *lamella*) in the midst (of the flask) and say thus over the perspiration of your face: “I adjure you angels of favor and knowledge, that you will turn (to me) the

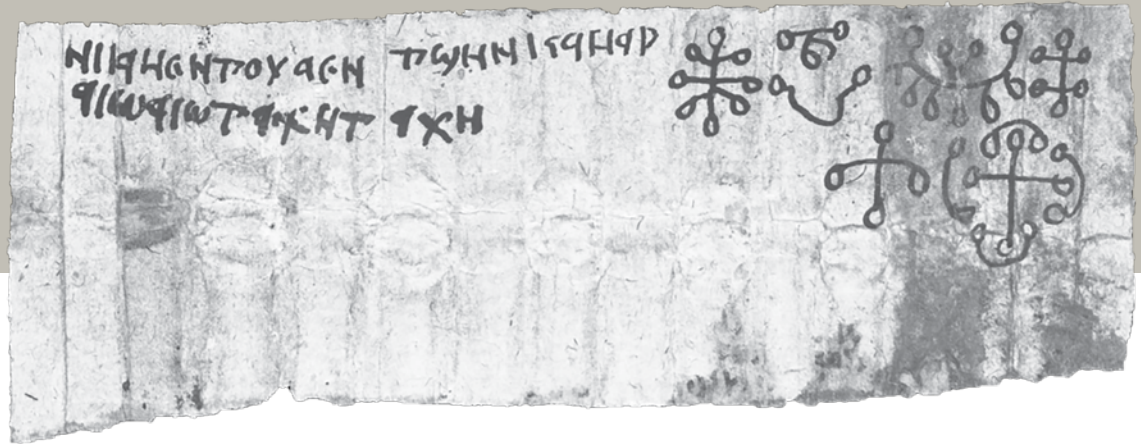
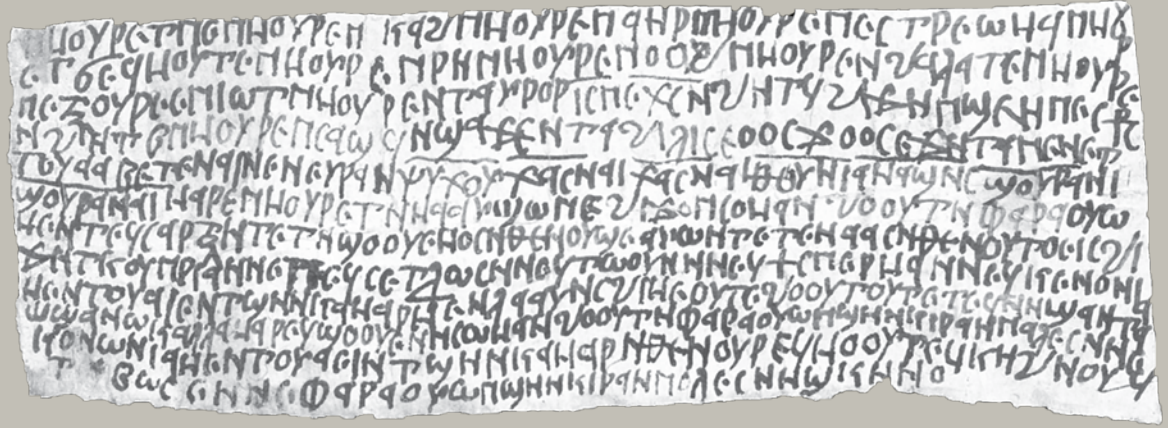


Take wax from a potter's wheel and make two figures, a male and a female. Make the male in the form of Ares fully armed, holding a sword in his left hand and threatening to plunge it into the right side of her neck. And make her with her arms behind her back and down on her knees. . . . And take thirteen copper needles and stick one in the brain while saying, “I am piercing your brain, N”; and stick two in the ears, and two in the eyes and one in the mouth and two in the midriff and one in the hands and two in the pudenda and two in the soles, saying each time, “I am piercing such and such a member of her, N, so that she may remember no one but me, N, alone.”

RIGHT: Magical figurine pierced with needles (Louvre inv. E 27145; photo: Marie-Lan Nguyen/Wikimedia Commons).

THIS PAGE: Coptic magical text to cause impotence toward an unwanted male suitor (E13767; P. 30281/N. 17193 and P. 30280/N. 17192).

OPPOSITE: Spell for obtaining a woman's love from a fifteenth century necromancer's handbook (Liber incantationum, BSB Clm 849; photo: Creative Commons).



heart of N, daughter of N, and let her do nothing without me, and let her heart be (joined) with my heart in love." Take the new flask and bury it under her doorstep and say: "Just as a woman will return to the infant of her womb, so this N will return to me to love me from this day and forever." (Michael A. Morgan. *Sepher Ha-Razim: The Book of Mysteries*, 1983, 35)

If these ritual practices seem foreign and "pagan" to a modern "Western" observer, we can turn to the grimoires of medieval Europe, where "the Father, the Son, and the Holy Spirit" are invoked in an exceptionally similar spell to those quoted above, but this from a fifteenth-century CE Christian context. It is attested in a necromancer's manual written in Latin now in Munich Clm 849 (opposite):

Take virgin wax . . . And the master should begin this operation, making an image of the woman for whom you perform it. . . . And when the image has thus been made, the master should have nine needles made by an experienced craftsman. . . . Then the master should fix the needles in the image, plac-

ing one in the head, another in the right shoulder, the third in the left, the fourth where people are accustomed to locate the heart, saying, "Just as this needle is fixed in the heart of this image, so may the love of N be fixed to the love of N, so that she cannot sleep, wake, lie down, sleep, [or] walk until she burns with love of me." He should fix the fifth in the navel, the sixth in the thigh, the seventh in the right side, the eighth in the left, the ninth in the anus. . . . Then make this conjuration . . . , "O N, I conjure your entire substance, that you may not sleep or sit or lie down or perform any work of craft until you have satisfied my libidinous desire. I conjure you by the Father and the Son and the Holy Spirit . . . I conjure you and exorcise you and command you, that as the deer yearns for a fountain of water [Ps. 41:2 Vulg.], so you, N, should desire my love." (Richard Kieckhefer, *Forbidden rites: A Necromancer's Manual of the Fifteenth Century*, 1997, 87–88)

At the end of the spell there is a note made by the compiler of the manuscript that "And in this all the Spanish, Arabic, He-

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AWAKENING THE DEAD FOR LOVE

PARTS
I & II

Robert Ritner and Foy Scalf
dive deeper into
DEMONS, DESIRE & MAGIC
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E14767: Temple wall relief showing the
arms and sistrum of an ancient Egyptian
musician (photo: the Trustees of the British
Museum).

I FOUND MY ANCIENT BELOVED LOVE SONGS IN CONTEXT

by Theresa Tiliakos



In the Graeco-Roman Museum in Alexandria, Egypt, a notebook entry written by Anthony C. Harris, a nineteenth-century scholar of ancient Egypt, records the discovery of a cache of ancient Egyptian papyri near the Theban site of the Ramesseum. The entry is titled “The Papyrus Place,” and it reads like a treasure map:

Behind the Temple of Medinet Habu, in the gorge leading to Deir el-Medina, 225 paces walking over the mounds from the northeast corner, from the walls of Deir el-Medina to the base of the southern hill of the gorge; about 20 feet underground is a rough grotto in the rock which when first opened was found filled with mummies all of them pulled to pieces in former times. In this grotto under the bodies was a rough hole in the rock in which the papyri were found altogether.

A. C. Harris wrote this entry in reference to the discovery of Papyrus Harris 500, on which is recorded the earliest known love songs, a group of literary texts that focus on the wants, wishes, and desires of young lovers. Dating to the early Nineteenth Dynasty of the New Kingdom, Papyrus Harris 500 was wholly intact upon its discovery, preserving twenty-two love songs on its front side and a number of literary texts on its back side.

Following its discovery, the papyrus was stored in a house in Alexandria for safe-keeping. Not long after the move to storage, Papyrus Harris 500 suffered significant damage when a nearby arsenal exploded. Housed today in the British Museum (BM 10060), the papyrus bears the damage of this explosion, with holes scattered throughout.

Over the next century, archaeologists would find an additional twenty-four sources that bear love songs. The group of known love songs now totals ninety-four individual songs, with fifty-one written on papyri and forty-three written on ostraca, which are flakes of stone akin to modern scrap paper. All extant copies of the songs date to the Ramesside period of the New Kingdom, between the Nineteenth Dynasty and the Twentieth Dynasty. They are written in a form of Late Egyptian known as literary Late Egyptian, using a cursive script called Hieratic. Due in part to that scholarship, it is now possible to outline the main sources of the love songs, to discuss how they were created and transmitted to the community, to explore their form and content, and to examine their purpose.

Following Papyrus Harris 500 chronologically is the group of songs known as “The Cairo Love Songs,” which can be dated to the end of the Nineteenth Dynasty or the beginning of the Twentieth Dynasty. These thirteen songs are preserved on thirty-one fragments of ostraca found at the western Theban site of Deir el-Medina, an important village that housed the community of workmen who built and decorated the tombs of the pharaohs of the New Kingdom in the Valley of the Kings. In the ancient past, these fragments all belonged to a single vase, which was first inscribed with the Middle Kingdom wisdom text *The Instruction of Amenemhat*. At some point in time, the vase was broken into at least the thirty-one pieces known today, and the fragmentary sherds were used to record love songs.

Dating to the early Twentieth Dynasty, Papyrus Turin 1966, which was found in Thebes, falls in the middle of the text group chronologically. On its front, the papyrus features two columns recording three love songs. Known collectively as “The Orchard Songs,” each of the three songs is sung by a different type of tree planted in the orchard of the young female lover. Like the previous two groups, Papyrus Turin 1966 also records other kinds of texts, including a judicial protocol on its back side. Although the papyrus is well preserved, there is still occasional damage that obscures the meaning of several lines.

Perhaps the most complete and best preserved, Papyrus Chester Beatty I is chronologically the latest of the love song sources. Dating to the Twentieth Dynasty, Papyrus Chester Beatty I was found as part of a large library that was compiled by a scribe from the village of Deir el-Medina, named Qenherkhepshef. It preserves seventeen individual songs, including “The Stroll,” “Three Wishes,” and “The Nakhtsobek Songs.” In addition, it has the only copy of the “Contendings of Horus and Seth,” a mythological story that details a battle for the throne of Egypt, along with religious and administrative texts.

The final source for the love songs comprises twenty-one assorted ostraca that record a total of forty-one love songs. These ostraca range in date from the Nineteenth Dynasty through the Twentieth Dynasty. While the majority of the ostraca were found at Deir el-Medina, some were purchased in Thebes, and some have an unknown origin. Due in part to the nature of the ostrakon medium, many of the songs recorded are fragmentary.

At this point, it is important to note that the term “love songs” is a modern attribution. As the love songs were being discovered, they were not thus titled. It was not until they were collected and collated that scholars began to see connections and similarities among the texts that allowed them to be assigned to this category. The texts now known as the love songs are identified as songs because of key features of the manuscripts, including the title affixed to the stanzas, the recurring incipits (the first line of the song), and the use of red ink, pause marks, and verse points.

There are several different titles preserved on extant loves songs. The most common title is *h³.t-‘ m hs.t shmh-ib*, which can be translated as “Beginning of the Song of Entertainment,” or more literally, “Beginning of the Song for Causing That the Heart Forget.” This title is included on songs preserved on Papyrus Harris 500. There are also two variants of this title preserved on Papyrus Chester Beatty I. The first variant is *h³.t-‘ m r³.w n.w t³ shmh-ib³.t*, which is translated as “Beginning of the Songs of the Great Entertainer,” or more literally, “Beginning of the Utterances of the Great One Who Causes That the Heart Forget.” The second variant of this title is *h³.t-‘ m tsy ndm*, which is translated as “Beginning of the Sweet Songs.”

The next shared category, the recurring incipits, is also useful in identifying love songs. The title of this article, “I Found My Beloved,” is taken directly from the most common incipit. The word “beloved” in the English translation, however, is actually either *sn* “brother” or *sn.t* “sister” in the Egyptian. The use of the familial title to describe the beloveds is a convention found throughout the corpus. While ancient Egypt did not have an incest taboo, it is unlikely that the terms used here refer to individuals who are related. Rather, it is more likely the terms serve three purposes. First, they recall for the audience the close relationship between the lovers. Second, they recall for the audience the brother-sister pairs of deities at the core of the cosmogonies. Third, they set the relationship within roles that are equal. In addition to titles and incipits, the use of pause marks and verse points are plentiful throughout the corpus. Pause marks and verse points are typographical notations that indicated to the ancient



Female musicians at an ancient Egyptian feast from the tomb of Nebamun (photo: the Trustees of the British Museum).



MY BELOVED IS UNIQUE,
WITHOUT HER EQUAL, MORE
BEAUTIFUL THAN EVERYONE.

She is like the star rising at
the beginning of a good
year, dazzling, excellent,
fair of complexion. Her
eyes are beautiful when
gazing, her lips are sweet
when speaking, yet an
excess of words does not
belong to her. High of
neck, bright of breasts,
her hair is true lapis lazuli,
her arms holding gold,
her fingers are like lotus
flowers.

reader that a pause was necessary or that a clause was at its end. Pause marks are represented by the hieroglyph depicting a down-turned palm inscribed in red ink (—), and they are used to divide the stanzas of a single song. Verse points are represented by a dot inscribed in red ink (•), and they are used to divide clauses or mark the beginning of each stanza. Like pause marks, verse points indicated to the reader the organization of the song and therefore that a break was required.

From this brief overview of the extant sources of the love songs, it is readily apparent how important the site of Deir el-Medina was for their preservation. Before discussing the content of the songs more fully, an overview of the site is therefore useful. Likely founded in the early Eighteenth Dynasty, most probably during the reign of Thutmosis I, Deir el-Medina, known in Egyptian as *s.t-mꜣ.t* or “The Place of Truth,” started as a small community of workmen who were charged with constructing and decorating the tombs of the pharaohs in the Valley of the Kings. Over the course of the Eighteenth, Nineteenth, and Twentieth Dynasties, the site expanded and housed increasingly skilled laborers and artisans. At its height during the reign of Ramses IV, there were 120 workmen and their families living in the village. As state employees, the workmen were provided with a house, a tomb, and a wage, in addition to basic necessities. Due largely to the fact that the village had a very high literacy rate compared to Egypt as a whole, many thousands of texts have been found at the site, which have allowed for the reconstruction of many aspects of life at that time.

While many of the songs can be safely provenanced to Deir el-Medina, identifying who wrote them is more difficult. The difficulty is predicated on the distinction between composer and copyist in ancient Egypt. Most literary texts from ancient Egypt are authorless, or rather, they do not identify their author explicitly in the way that more modern literature does. However, there are examples of literary works from Egypt that name the copyist, or scribe. Some literary works include a colophon at the end, which attributes the copying of the work to a named scribe. In the case of the love songs, then, the distinction between who composed them and who copied them onto the papyri and ostraca is important. Somewhat exceptionally, one love song is attributed to an author. Found on Papyrus Chester Beatty I, the opening line of “The Nakhtsobek Songs” records the following:

Beginning of the sweet verses which were found
in the document box and which were made by the
scribe of the tomb, Nakhtsobek.

Although most of the composers of the songs are unknown, they are at their core literary texts, and it is known that many literary texts started as oral tradition. In ancient Egypt, there were songs, poems, and entire stories that were transmitted orally. At some point, they underwent a process where individuals edited them and wrote them down. Many of the written texts from Deir



el-Medina, for instance, were likely copied as school exercises by individuals learning the scribal trade. While it is not possible to date with any certainty the process of writing down the oral tradition for these songs, it can be placed in elite, literate communities where individuals would have had the requisite knowledge. At the time that the love songs were being copied, there were two such communities in existence. One was at the site of Memphis, which served as the royal residence and capital multiple times throughout Egyptian history, and the other at Deir el-Medina, the workmen’s village from which almost all of the extant love songs originate. It is not difficult to see how a community in either site—the populations of which were filled with highly literate individuals—could present the ideal environment for the transition from oral to written tradition to take place.

Up to this point, the discussion has revolved around what can be said about the physical artifacts on which the love songs are preserved, and to an extent on the who, when, and where of their existence. However, there is also much to discuss about what the love songs actually say and when and why they might have been performed. All ninety-four love songs feature as characters a pair of young lovers, along with the family of the lovers or various gods and goddesses. Almost without exception, the only characters who speak in the songs are the young lovers. Some songs have alternating voice (where the male lover speaks one stanza and the

ABOVE: Papyrus Harris 500, Recto Column IV, showing the title of a love song in red ink (photo: the Trustees of the British Museum).

OPPOSITE MIDDLE: E10642: An Old Kingdom statue of a kneeling woman playing the harp (photo: the Oriental Institute).

OPPOSITE BOTTOM: An ancient Egyptian garden from the tomb of Nebamun (photo: the Trustees of the British Museum).

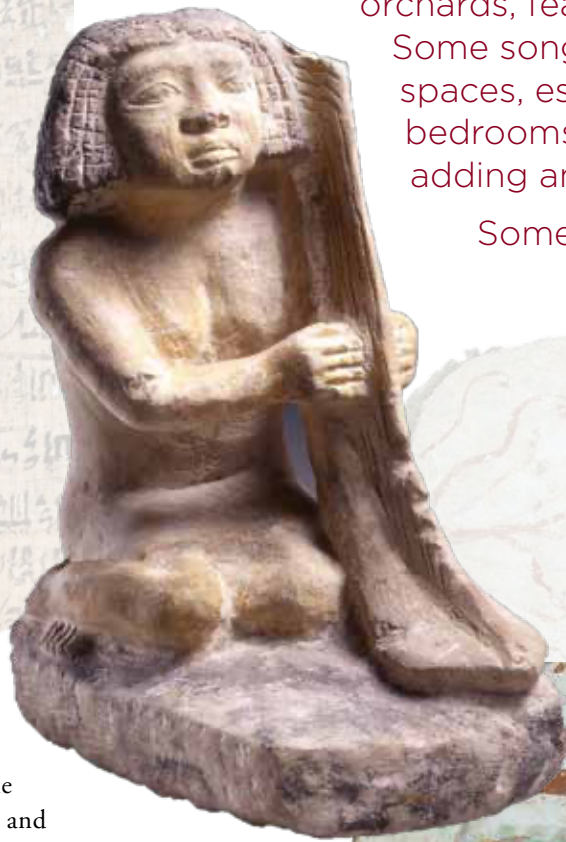
As their setting, the composer chose spaces of beauty, including lush, verdant gardens, fragrant orchards, feasts and festivals, and canals. Some songs are set in domestic spaces, especially the homes and even bedrooms of the young lovers, thus adding an intimacy to their tones.

Sometimes, however, the home is a physical barrier for the lovers.

female lover speaks the next), some songs feature only the female lover, and some songs feature only the male lover. While the speech of other characters may be quoted by the main speaker, the only songs for which one of the lovers is not the main speaker are the three songs that make up “The Orchard Songs” in Papyrus Turin 1966. In fact, they are unique among Egyptian literature because they are voiced by nonhuman characters. Each song is sung by a tree in the female lover’s orchard. The first to speak is the pomegranate tree, followed by the sycamore fig, and finally the little sycamore tree.

As their setting, the composer chose spaces of beauty, including lush, verdant gardens, fragrant orchards, feasts and festivals, and canals. Some songs are set in domestic spaces, especially the homes and even bedrooms of the young lovers, thus adding an intimacy to their tones. Sometimes, however, the home is a physical barrier for the lovers. There are some songs where the male lover addresses the door of the home, pleading to be given access to his beloved.

The major themes of the love songs focus on the intense physical and emotional relationships between the lovers. Multiple songs expound on the beauty of the lover, perhaps the most extensive of which is the first song on Papyrus Chester Beatty I:



(My) beloved is unique, without her equal, more beautiful than everyone.

She is like the star rising at the beginning of a good year,

Dazzling, excellent, fair of complexion.

Her eyes are beautiful when gazing,

Her lips are sweet when speaking, yet an excess of words does not belong to her.

High of neck, bright of breasts, her hair is true lapis lazuli,

Her arms holding gold, her fingers are like lotus flowers,

Wide of hips, slim in between, her thighs bear her beauties.

Balanced of stride when she walks upon the earth, She seized my heart in her embrace!

She makes the neck of every man turn at the sight of her.

Anyone who embraces her is joyful, he is like the first of lovers,

She appears coming forth like the yonder, the unique one.

In songs of this variety, either lover discusses the physical and moral beauty of the other, although viewed from the perspective of an outsider. He refers to her only in the third person, which is very common for the male speakers of the love songs, who have a more passive voice throughout the texts.

A large portion of the love songs deals with the wants, wishes, and desires of the lovers. Another section of Papyrus Chester Beatty I features a female speaker declaring the desire she has to see her lover, wishing that he would come to her quickly:

If only you would come to your beloved being swift, like a quick royal messenger . . .

If only you would come to your beloved being swift, like a royal horse . . .

If only you would come to your beloved, like a gazelle bounding across the desert.

Unlike the male lovers, the female speakers are active, and they often address their beloveds directly, frequently using the second person. While the male speaker does not use the second person, there are still songs wherein he voices his wishes. In one of “The Cairo Love Songs,” the male speaker desires to be close to his lover, expressing the wish to fill the roles of several individuals in her life who have close physical contact with her. Although his speech is hesitant, his desires are clear—close physical and emotional intimacy with his beloved:

Would that I were her Nubian handmaid, who is her companion . . .

Would that I were the washerman of the garments of my beloved for one month . . .

Would that I were her little signet ring, which is the companion of her finger,

Then I would see her love every day.

In this selection from a longer song, the male speaker desires to move closer and closer to his beloved, starting with her female companion to whom she confides her innermost thoughts and feelings, then to the washerman who has close physical contact with her through her clothing, and finally to the signet ring that sits on her finger every day.

Another series of songs take as their theme love sickness, where the lover describes feeling sick, confused, and even drunk on account of the intensity of the physical and emotional love they have for one another. In the case of one speaker from Papyrus Chester Beatty I, his sickness at being separated from his beloved is so intense that he is bedridden, and no one can make him well:

For seven days, I have not seen (my) beloved. Illness enters me, my limbs are heavy.

I have forgotten my own body.

If the chief physicians come to me,

My heart would not be calmed with their cures.

Even the lector-priests cannot find the way.

My illness is unknown.

Yet, when he hears from his beloved, he is restored:

She is the one who makes me feel alive.

Her name lifts me up,

When her messengers come and go,

It causes my heart to live.

My beloved is more effective for me than every cure,

She is the greatest thing for me.

My health comes when she comes.

When I see her, I will be healthy.

She opens her eyes and my limbs are young,

She speaks and I am strong.

When I embrace her, she removes the bad from me.

Female speakers are also sometimes so enamored of their beloved that they forget all rational thought. One female speaker of Papyrus Harris 500 hastily left her house when she thought on her beloved, forgetting that she was not done doing her hair:

My heart remembered (my) love of you, while only half of my hair was braided.

I came in haste, in order to find you. But look, I neglected my hairdressing.

While many of the love songs deal with the positive benefits of love, there are a small group that deal with the downside of

Her gate will shake,
her arbor will overflow it

Equip her with singing and dancing,
wine and beer as its protection

You will enflame her passion

E10590: A Fifth Dynasty relief showing dancers and singers.

Her gate will shake,
Her arbor will overflow it.
Equip her with singing and dancing,
Wine and beer as its protection.
You will enflame her passion.
You will reward her in the night.
So that she will say to you:
'Put me in your embrace and in the morning,
we will still be as one.'

love, beyond even the temporary side effects of lovesickness and confusion. Those songs deal directly with instances of betrayal, jealousy, and unrequited love.

The male speaker of Papyrus Chester Beatty I ponders on how he should face the rejection of his beloved:

As for what she did to me, my beloved, should I
be silent?
She made me stand before the door of her house,
While she went inside.
She did not say to me: Welcome!
She held back my night!

The last major theme includes those songs which reference sex and eroticism, sometimes explicitly and sometimes through clever wordplay, puns, and innuendo. These songs deal frankly with the physical culmination of the desire the young lovers share, but they also highlight the command of the Egyptian language that the composers had. In fact, there are many words in the love songs that only occur there, which sometimes makes it difficult to render a comprehensible English translation. "The Nakhtsobek Songs" provide a fitting example of the metaphor that can be used when discussing sexual desire:

The final question that remains with respect to the love songs is how the texts were used in context. For some Egyptian texts, that is easy to ascertain. For instance, a tax receipt serves a finite purpose. It records the payment of a tax, with all the necessary details to serve as proof. When enough time has passed, it can be discarded. With literary texts, however, this process is more difficult. Literature in the modern age is primarily a source of entertainment. Was it the same in the ancient world? The titles affixed to several of the texts tell us that they are songs, and some even that they are songs for entertainment. This attribution makes it likely that the songs were meant to be sung or recited, or at least that some of them were thus intended. The most likely venues for such entertainment are feasts, festivals, and banquets—that is, times when singing, dancing, and drunkenness were requisite. While today's audiences often attend events to hear specific artists, it is more likely that the Egyptians would attend events for one purpose, and encounter the love songs incidentally, as entertainment at that event. It is also likely that what is preserved today as the love songs are lyrics alone. At such events, singers and musicians would work together to bring the songs to life.

A HEAD ABOVE THE REST

GOING TO BED IN ANCIENT EGYPT

by Catherine Witt



Headrests have long sparked the curiosity of scholars and Egyptophiles alike, becoming a novelty of sorts when introducing the public to ancient Egyptian ways of life—their awe factor often leads visitors to incredulously declare, “Those could not have possibly been comfortable!” Despite this perception, we know that they were in fact used across nearly all periods of ancient Egyptian history and played an important role not only as furniture items, but also as tools for protection in this life and the next.

The use of headrests is not isolated to ancient Egypt, as members of other cultures in Africa, Asia, and Polynesia have at one point or another also used headrests. While in China and Japan headrests were particularly used by women as tools to protect their delicate hairstyles, in Africa and Polynesia, headrests were primarily used by men and chiefs of tribes as symbols of elite power.

The earliest examples of Egyptian headrests date to the Third Dynasty (ca. 2687–2649 BCE) and come mainly from funerary contexts. While calcite, travertine, and quartzite headrests were characteristic of the Old Kingdom, from the Middle Kingdom onward, ancient Egyptian headrests were most commonly made of wood, clay, or various types of stone. This may be due in part to accidents of preservation, as wood is far less likely to survive from such an early period, but the use of calcite or travertine/alabaster does not continue into the Middle and New Kingdoms in the same volume as it was used in the Old Kingdom. Some of the calcite and quartzite headrests also look as though they would be too fragile to have been used in the daily lives of the owners and therefore may have been made specifically for mortuary use.

In later periods it appears that many of the headrests found in tombs show signs of use, indicating that they were likely private possessions moved into the tomb with the deceased. Some of the most elaborate headrests, such as several examples from the pharaoh Tutankhamun’s burial cache, were made of faience, colored glass, and ivory. Headrests were also at times adorned with gold and silver leaf, as well as other painted and carved decoration with the names of the owner as well as depictions of the protective deities Bes and Tawaret.

Artistic representations of headrests have been extremely helpful for understanding how and why headrests were used. In the Old Kingdom, headrests were depicted on tomb walls as parts of scenes of daily life, mainly associated with a bed or stored under a bed in a chest. These scenes, as well as physical headrests, have been found in the tombs of elite men and women, indicating that headrests were not gendered objects in ancient Egypt.

In the late First Intermediate Period and the early Middle Kingdom, there was a shift away from offering scenes on tomb walls in favor of funerary models, as well as coffin texts and imagery. During this period, headrests began to be depicted on the insides (and occasionally outsides) of coffins, alongside other offerings and personal items such as jewelry. In several tombs and houses, clay bed models including tiny modeled headrests have also been found in association with female figurines. These have been interpreted as instruments for performing domestic magic to invoke fertility and remained in use long into the New Kingdom. Such models also provide us with helpful insight into how headrests were used, with figurines lying on both their backs and sides upon the headrests.

Physical headrests continued to be used throughout the New Kingdom, but also in the New Kingdom, another form of depiction and role for the headrest emerged in its transposition into amuletic form in the Eighteenth Dynasty (ca. 1569–1315 BCE). Headrest amulets have been found dating from the Eighteenth Dynasty through the Ptolemaic Period. Initially limited to royal and elite burial contexts prior to the Late Period, headrest amulets eventually became a characteristic feature of the Late Period and later burials across social classes, taking on the role of full-sized headrests for the magical purposes of rebirth and protection of the head of the deceased.

Sleep was considered a dangerous time, when the unconscious sleeper could fall victim to the venomous snakes and scorpions of this world as well as the demons in the depths of the underworld. Lifting the head of the sleeper allowed air to circulate, thus deterring these pests from snuggling up next to the headrest user. Both full-sized headrests and headrest amulets were at times inscribed with protective spells, most notably Lepsius's Book of the Dead Spell 166. This spell, commonly known as the headrest spell, enlists the headrest's aid in protecting the deceased from decapitation and in the awakening of the deceased in the afterlife in order to complete the process of rebirth.

The shape of the headrest itself would have also been religiously charged to the ancient Egyptians. It is thought that the headpiece represented the sky and that the raising and resting of the head in the curved headpiece resembled the sun rising and setting in the horizon, thus symbolically merging the head of the owner with the sun and reenacting the rebirth of the sun god Re each day, an act that was crucial for eternal life.

For all these reasons and more, we know that headrests served a much more important function than simply being furniture items for the elite. The headrest's unique form, while practical, also held symbolic significance, making it a critical piece of ancient Egyptian funerary equipment. The next time you visit the OI, be sure to stop by our Egyptian gallery and take a closer look at this fascinating object!



May the doves awaken you when you have slept. May they awaken you at the horizon. Raise yourself so that you be triumphant over what has been done against you for Ptah has overthrown your enemies and action against the one who acts against you has been decreed. You are Horus, the son of Hathor, the burning flame, to whom the head is presented after it has been cut off. Your head will not be taken from you hereafter. Your head will not ever be taken away.

(Book of the Dead spell BD 166; translation by Foy Scalf following Naville and Pleyte)



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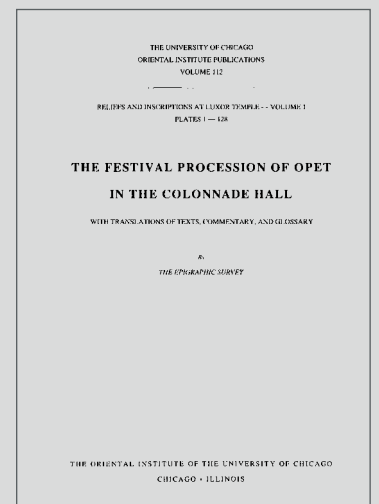
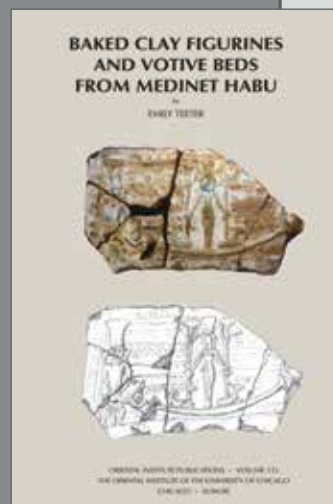
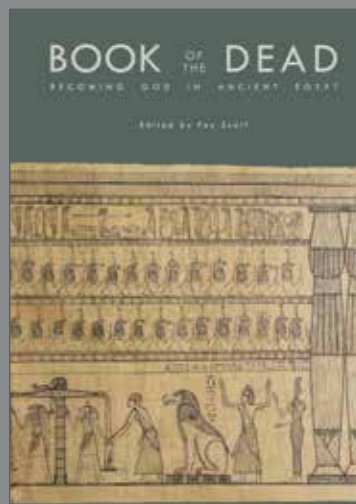
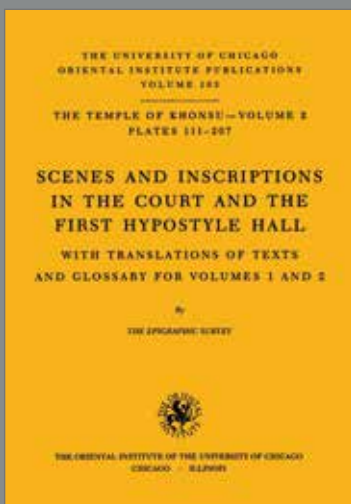
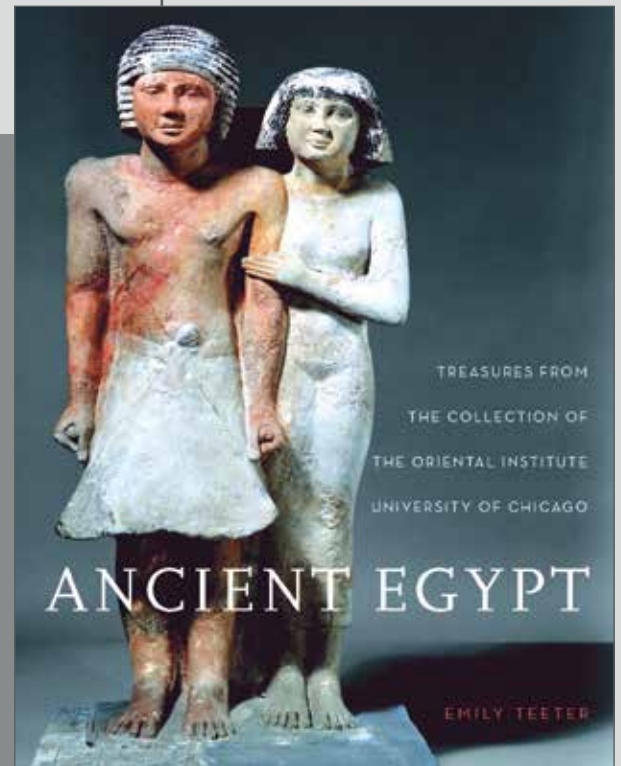
Reliefs and Inscriptions at Luxor Temple
by Epigraphic Survey

The Temple of Khonsu
by Epigraphic Survey

Book of the Dead
edited by Foy Scalf

Ancient Egypt
by Emily Teeter

*Baked Clay Figurines and Votive Beds
from Medinet Habu*
by Emily Teeter



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PROGRAMS & EVENTS **SUMMER 2020**



STAY INVOLVED ONLINE!

Over these past months of museum closure and social distancing, we have restructured social media at the OI and have enhanced digital engagement, reaching a global audience in the process. Starting on March 16, when the order to work at home and close the OI was announced, we began offering weekly thematic at-home explorations across all of our social media platforms (Facebook, Twitter, and Instagram). Each Monday we announce the theme, and through Friday we offer daily links and suggestions designed to inspire our followers to investigate a century of OI scholarship. If you haven't already, we invite you to join us as we use our online resources to interface with the ancient Middle East through reading lists containing material that can be downloaded for free from our publications database, scavenger hunts using OI online collection searches, online workbooks, virtual tours, and new and archived videos. Over the past few months, our themes have included food in the ancient Middle East, the ancient history of wine, art and artisans in the ancient Middle East, landscape archaeology, essential workers in the ancient world, epics, games, household goods, and more. Each week facilitates an intersection between the contemporary and the ancient world, offering multiple avenues designed to foster a sense of community and occupy some time during this period of social isolation. If you have missed any of our weekly material, we have created a dedicated online portal for quick access. Log on to oi.uchicago.edu/visit/join-us-online-and-explore-oi and explore from home!

We continue to offer regularly scheduled OI events at home, while ramping up content with new offerings. Our monthly Members' Lectures are recorded by our faculty in their living rooms and home offices and premiere on YouTube. Our monthly gallery talks have turned into Facebook lunchtime live chats, youth and family classes are now offered on Zoom, we engage with our Breasted Society members through Zoom salons, and we have been offering free weekly ancient language seminars, an online book club, and even OI tour reunion happy hours. Transitioning our online programming and content has allowed us to build on our recent practice of live streaming events and lectures from Breasted Hall. Our original pre-shelter-at-home goal was to reach out past Chicago, to engage with our patrons on the coasts and all points in between; the reality of COVID-19 has allowed us to use digital programming to reach not just a national audience, but a global base. The growth of our video offerings has provided a forum where our faculty and grad students now reach the world at large. We are learning that we have OI fans everywhere. Our online chats, seminars, and lectures are regularly viewed live by patrons from the UK, Egypt, Serbia, Turkey, Hong Kong, Amsterdam, Germany, South Africa, and Australia to name a few examples. By using social media to highlight new content on our YouTube channel, the OI's reach has become global overnight.



We invite you to visit our OI YouTube channel at youtube.com/c/TheOrientalInstitute (or search for "The Oriental Institute")

Our YouTube channel is filled with new and archived members' lectures, youth and family classes, recent podcasts, talks about the collections, and more.

Hit [subscribe](#) on OI YouTube and to gain first notice of all of our new videos.

LECTURES & COURSES

COURSES

All classes are currently only being livestreamed online live via Zoom (times are CST). All classes will be recorded and available to participants who cannot view live.

Old Babylonian: Introduction to Akkadian and Cuneiform | 6 weeks

Mondays, June 29–August 3, 6:00–7:00pm | class
discussion **Thursdays, July 2–August 6, 6:00–6:45pm**

Susanne Paulus | associate professor of Assyriology

Did you ever want to read the Codex Hammu-rapi in cuneiform or the Gilgamesh epic in Akkadian? In this six-week class, Susanne Paulus, associate professor of Assyriology, will give you a basic introduction to Akkadian (Old Babylonian) and the cuneiform script. You will learn how to decipher cuneiform signs and learn the basics of grammar. In the end, you will be able to read a simple sentence in cuneiform.

\$295 (nonmembers), \$236 (members), \$118 (docents/volunteers), \$74 (UChicago/Lab students)

Introduction to Papyrological Greek | 8 weeks

Tuesdays, August 11–September 29, 5:00–6:30pm

Ella Karev | NELC PhD candidate

This course aims to introduce participants to the study of documentary Greek papyri from Egypt and to offer training in editing them. The first four weeks will be dedicated to learning the basics of the Greek language and script, while the remainder of the class will focus on reading a selection of texts from the Oriental Institute and the University of Michigan papyrus collections. No prior knowledge of Greek is required!

\$295 (nonmembers), \$236 (members), \$118 (docents/volunteers), \$74 (UChicago/Lab students)

Jewish Scripts throughout History | 6 weeks

Online lectures will be posted Mondays by 9:00am, August 24–September 28, with live discussion Thursdays, 6:00–7:00pm, August 27–October 1

Joey Cross | NELC PhD candidate

The Hebrew alphabet is iconically bound up with Judaism, but is nevertheless only one of many Jewish scripts. This class will survey these scripts used in the Middle East, Africa, and Europe until the appearance of printed Hebrew books in the fifteenth century, beginning with ancient Israel. Along the way, we will study how Jewish scripts are adapted for different situations, and what script choice says about culture. We will also study parallel traditions of writing in Samaritanism. Students will have the chance to practice calligraphy and to engage in experiential learning to bring the work of the scribe and the mechanics of handwriting to life.

\$295 (nonmembers), \$236 (members), \$118 (docents/volunteers), \$74 (UChicago/Lab students)

AT-HOME MEMBERS' LECTURES

Lectures are available to watch at any time on the Oriental Institute YouTube channel!

Medinet Habu and Tel el-Amarna: Tales of Blocks and Towers

W. Raymond Johnson | director of the Epigraphic Survey, Luxor, Egypt

Watch here: bit.ly/oi-johnson

Since its founding in 1924, the Epigraphic Survey in Luxor, Egypt, has been one of the key research projects of the OI. Headquartered at Chicago House, the Epigraphic Survey's mission has been to publish photographs and precise line drawings of the inscriptions

and relief scenes on major temples and tombs in Luxor. More recently, the Survey has expanded its program to include conservation, restoration, site management, and conservation training. W. Raymond Johnson returns home from the field to discuss his team's ongoing work at Medinet Habu and its connection to his research piecing together evidence of Akhenaten's royal palaces at Amarna.



Petroglyphs and Kites in the Black Desert, Jordan: Connecting Art and Landscape

Yorke Rowan | senior research associate professor in archaeology

Watch here: bit.ly/oi-rowan

The eastern handle of Jordan includes the Black Desert, a harsh basalt-strewn region with a single asphalt road and few water sources. Few archaeological research projects operated in the region, with the exception of pioneering investigations by Betts and Helms in the 1970s and 1980s. With the initiation of the Eastern Badia Archaeological Project in 2008, Rowan and his team began to recognize



that thousands of structures, previously unknown, undated, and of unknown function, clustered the landscape. In this lecture, Yorke Rowan discusses techniques used to map and identify petroglyphs and kites, animal hunting traps, in this isolated region of Jordan.

WORKSHOPS

ANCIENT LANGUAGE WORKSHOPS

This past May, we presented a series of at-home workshops exploring the ancient languages studied at the OI. These introductory talks given by professors, staff members, and graduate students can be watched on our YouTube channel at any time.

Session 1: The Ancient Egyptian Language and Hieroglyphic Writing System

Foy Scalf | head of OI Research Archives

Session 2: Meroitic

Brian Muhs | associate professor of Egyptology

Session 3: Ancient Greek in Egypt

Ella Karev | PhD candidate

Session 4: Biblical Hebrew

Joey Cross | PhD candidate

As an added bonus, NELC PhD candidate Joey Cross recorded a lecture based on the dissertation that he is writing:

Judean and Egyptian Novellas of the Achaemenid and Hellenistic Periods

Joey Cross | PhD candidate

Join Joey Cross as he discusses novellas written in Egypt and Judea during the Achaemenid and Hellenistic periods. This interdisciplinary discussion explores a new type of storytelling shared uniquely by these two cultures, with remarkably similar literary features, cultural concerns, and social contexts.

Keep an eye out for more original videos and lectures throughout the summer!

When you visit the Oriental Institute YouTube channel, make sure to hit **subscribe**. It's free and won't lead to any emails. Once subscribed, you will get first notification of all new OI videos and lectures before they premiere on YouTube.



Foy Scalf



Brian Muhs



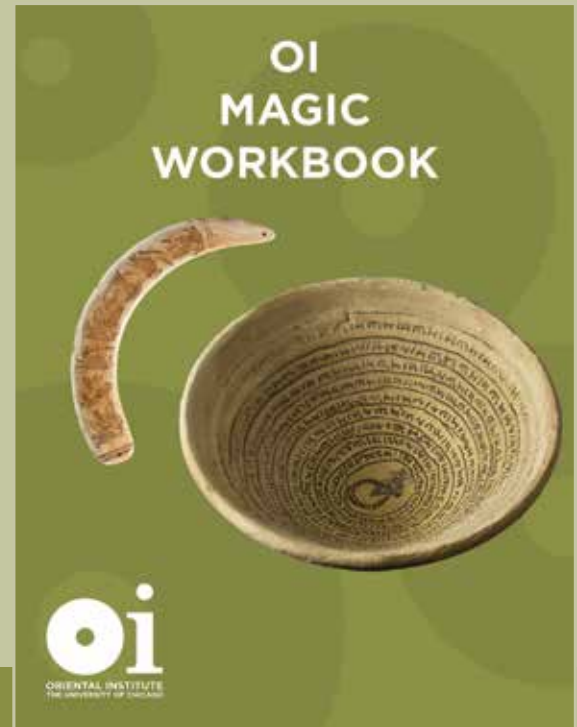
Ella Karev



Joey Cross

Join us on Zoom for our weekly summer family program series! Each week, tune in for live, interactive activities all about life in the ancient world. Discover mummy secrets, hear ancient stories, create Egyptian and Mesopotamian-style art, and learn about the science of archaeology. Throughout July and August, we'll take a virtual trip together across the ancient Middle East, covering new topics each week. All are welcome to attend; please note that these workshops are designed for children ages five to twelve and their families.

puzzles | demon trapping | coloring | personality tests
mad libs | scavenger hunts | and more!



LEARN
MORE
ABOUT
EGYPT,
MAGIC &
DEMONS



Find these and more activities at
oi.uchicago.edu/visit/home-activities
and check back often for new additions!

OI EPICS WORKBOOK



WHERE'S GILGAMESH?

Keep an out for our Gilgamesh clay tablet as you look at the next pictures. He appears first below! Once you find him, circle him so he can't hide again! Here is what he looks like:



GILGAMESH THE KING SCAVENGER HUNT

Listen to the story Gilgamesh the King, based on part of the Epic of Gilgamesh. Then, use this scavenger hunt to explore objects related to the story from the OI Museum collection.

- How to search for objects:
1. Go to oi.uchicago.edu.
 2. Type in "oi" and click the magnifying glass for the object (Example: AK27).
 3. Check the box "Images Only."
 4. Press Submit.
 5. If needed, click on the "Museum Collection" link.

1. In the story, we first see Gilgamesh when he is standing in a chariot. What is Gilgamesh wearing in this city picture?

AK21



2. Gilgamesh orders a giant eagle built around his city and we can see eagles during an ancient battle at a creature that could be this eagle in the OI. What is this creature's name? AK28

3. The sun-god Shamash orders the creation of Enkidu in order to stop Gilgamesh. Gilgamesh is also shown on the Code of Hammurabi. Let three other items appear. You can read about Shamash the sun in the right. CA78



1. In the story, Gilgamesh and Enkidu are shown in a chariot. What is Gilgamesh wearing in this city picture?

OI DEMON WORKBOOK



WHERE'S PAZUZU?

Pazuzu has gone missing! Can you find him?

Keep an out for Pazuzu as you look at the next three pictures! Once you find him, circle him so he cannot hide again! Here is what he looks like:



OI MAD LIBS

The _____ Prince

The king of Egypt wanted a son, and he prayed to the gods to give him one. When his son was born, the _____ of fate told the king that the prince would die by _____ of _____ His king was afraid for his son, so he built the prince a _____ palace to keep him safe. One day, the prince saw a _____ outside, and he wanted one, so the king set him _____ to _____ When the prince grew up, he decided to back his fate and hand _____ the palace. He went to a nearby _____ and met a group of _____ men who were competing to win the love of the princess there. The prince won the love of the princess by _____ to the top of the hill _____ where she lived and _____ in joy. The prince promised that he was the son of a _____ and his his fate, and the king of that land allowed the prince to marry his daughter. The prince told the princess the truth about his fate, and the princess begged him to get rid of his _____ but he said no. One day, the princess killed a _____ that tried to _____ attack the prince while he was _____ thus, defying one of the prince's fates. Months later, the prince was _____ with his _____ They _____ and ending in _____ their spirits to dance _____ to dance suddenly spoke and said, "I am your fate," and killed the prince with a _____ sword. There the prince met a _____ but instead of hating the prince, she _____ spread him to help fight a _____ I fear story ends off _____ there. Who knows what happened to the _____



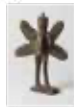
COLOR GILGAMESH!

OI VIRTUAL DEMON HUNT

Welcome to the OI's demon scavenger hunt! Unfortunately, all of the demons have been released, so it is up to you to complete the scavenger hunt in order to reveal the magic word that vanquishes the demons! As you begin your journey through our database, be on the lookout for our five key demonic objects.

Once you find the demonic objects, answer the activity questions and your magic word will be revealed!

The rules are simple: go to <https://oi-ids.uchicago.edu/> and type the provided registration codes (ie: 626044) in the search bar. From there you will be able to access images, information, and related publications to the selected artifacts - you can even do an "off the books" search of your own and learn more about other objects, publications, and archival photographs in our collection!



3. Save yourself from the bad demon! (ET) After you died in Ancient Egypt, you were allowed to enjoy the afterlife, if you had eaten by Anubis, the demon who had the head of a jackal. To convince the person, you needed a spell. What is the name of this object?

Take the first letter

4. Demon worshippers must be destroyed! (K) Sargon, king of Persia, set out to destroy the demon worshippers. What period is this object from?

Take the first letter

5. Demons are invading your home! (ET) Repel the demon invading your home in a Christian prayer written on a parchment. What language do you use to summon the demon?

Take the first letter

Circle the letters from your answers to get the magical word, which will vanquish the demons. Each number corresponds with the letter you circled in each question.

4 3 1 4 5 4 2 4 3 1 4



Demon Trapping 101: How to make your own demon trapping bowl!

If you lived in southern Iraq in Late Antiquity (6th-8th centuries AD), chances are you believed the demons might be menacing you, your family, and your home. The incantations in bowl, written in the bowl by a sorcerer, would allow you to achieve power over demons. In addition, you could draw your demon in the center of the bowl.

Step One: Draw a circle with a compass, with a smaller circle inside of it. Make sure you draw the circle big enough to hold your demon inside the smaller circle. Or use the template here.



ORIENTAL INSTITUTE PIONEERS

OF ARCHAEOLOGY IN IRAN

We are pleased to offer this and future articles in a continuous series intended to honor the contributions of archaeologists to Iranian art and archaeology. Future featured archaeologists will include Erich Schmidt, Robert Braidwood, Robert McAdams, Pinhas Delougaz, and Helene J. Kantor.

ERICH F. SCHMIDT wrote in his final report on the excavations at Tepe Hissar, "As soon as possible after completion of an excavation, archaeological . . . material ought to be made available in print to co-workers and to those of the general public who are interested in human development." Throughout his academic life, he assiduously adhered to this important principle and meticulously and beautifully published the results of his fieldwork, the last of which include the important volumes on Oriental Institute's excavations at Persepolis and his aerial survey in Iran.

Erich Friedrich Schmidt was born in 1897 in the province of Baden-Baden, Germany, to Frida Loeffler Schmidt. His father, Erhard Friedrich Schmidt, was a university professor and a Lutheran clergyman who died in 1907 when Erich was 10. When he graduated as a lieutenant from the military school in Karlsruhe, Schmidt joined the German Army and fought in WWI on the eastern front.

In 1916 he was wounded in Austrian Galicia and was captured by the Russians, who sent him to a Siberian prison camp. He escaped in 1920 and found his way back to Germany, where he learned that his mother and three siblings had died. Schmidt left the army, and from 1921 to 1923 he studied political science at Berlin's Friedrich Wilhelm University, where he became interested in archaeology and ethnography. In December 1923 he came to America and studied anthropology at Columbia University as a student of the great anthropologist Franz Boas. His archaeological career began in 1925 when he became a staff member of the American Museum of Natural History, which supported his excavations at Arizona's Pueblo Grande and La Ciudad, two Hohokam sites, the results of which became the basis of his doctoral dissertation. In an era when most archaeologists still had an object-oriented approach toward archaeological sites, Schmidt's approach was informed and oriented by his anthropological training at Columbia University, where he had learned to apply scientific methods to the study of human culture and societies with an emphasis on a contextual approach. His publication on his aerial survey in Iran (*Flights Over Ancient Cities of Iran*) is the best example of his approach to archaeological sites.

ERICH F. SCHMIDT

by Abbas Alizadeh



ABOVE: Schmidt in his Berlin house, 1915.

RIGHT TOP: From left, Laura Florence, Erich Schmidt, the Elders daughter, the Elders, Donald McCown and his wife, Garnet. In the foreground, Ricky and Erika Schmidt, 1948 lakeside house, Michigan.

RIGHT BOTTOM: Schmidt (holding maps) giving a tour to Reza Shah and the Crown Prince in 1935.

Schmidt's reputation as a competent and meticulous field archaeologist reached James Henry Breasted, who in 1927 invited him to join the Anatolia-Hittite Expedition as an assistant archaeologist to and later co-director with H. H. Von der Osten at Alishar Hüyük. Schmidt left Alishar in 1930 when he was appointed the director of an archaeological expedition to Tepe Hissar near the city of Damghan, 360 km east of Tehran in northwestern Iran. Facing a delay in getting an excavation permit and the necessary equipment, Schmidt was sent to the famous Early Dynastic site of Fara (ancient Shuruppak) in Mesopotamia. In 1935 he replaced Herzfeld as the director of the Oriental Institute expedition to Persepolis until 1939.

To gain an idea of Schmidt's level of organization, discipline, and boundless energy, suffice it to say that while he was directing the complex excavations at Persepolis, he was also excavating the prehistoric and Sasanian/Islamic site of Cheshme Ali/Rayy near Tehran from 1934 to 1936 and, after 1936, conducting excavations at Surkh Dum Luri in the Zagros Mountains as well as his aerial survey over Iran. Amid all these activities, after he excavated Tall-e Bakun (with Donald McCown), he left Iran at the end of July 1937 to be naturalized in the United States, a process that had much been delayed because of his challenges and responsibilities in the field.

Schmidt was a pioneer of systematic, wide-range aerial surveying in archaeology. Between 1935 and 1937, he conducted the first extensive and systematic aerial survey in the Middle East over western, southern, and northeastern Iran with a Waco single-engine plane purchased by his first wife, Mary-Helen Warden, and christened "Friend of Iran," which was donated to the government of Iran in 1939. When Mary-Helen presented Schmidt the airplane, she could not have possibly known that she had made a significant and groundbreaking contribution to archaeology, a gift that made the first large-scale aerial survey possible. Mary-Helen accompanied Schmidt in his surveys and excavations at Persepolis, Rayy, and Lurestan, managing the camp and restoring pottery. She also was instrumental in recovering Schmidt when he contracted malaria and when his old war wound became infected at the Persepolis dig house.



Schmidt also possessed superb diplomatic skills. He befriended several key politicians and bureaucrats in the government, of whom Teimurtash, Reza Shah's court minister, was the most powerful and paved the way for Schmidt to carry out his numerous projects in Iran against the turbulent American-Iranian relationship, the most serious of which was the stiff resistance of some government officials in permitting the import of his plane. To ameliorate the situation and obtain a permit for the plane and his aerial survey, he was advised by Teimurtash to host Reza Shah and the crown prince at Persepolis in 1935. His report to John Wilson, director of the Oriental Institute, details the Shah's satisfaction and reception of his aerial survey, which was pitched to Reza Shah as a project that would elevate Iran as a progressive and scientific nation in the Middle East.

Schmidt, unlike his predecessor Herzfeld, realized that historical sites and periods cannot be satisfactorily understood in isolation and that one must study history and archaeology in a wide chronological and geographical contexts. It was this under-

standing that spurred him to explore prehistoric and historic sites in many diverse regions of Iran.

Schmidt met his first wife Mary-Helen Warden in 1931 at Tepe Hissar, when she visited the site with her mother, Mrs. Clarence Warden; they married in 1934. Mary-Helen tragically died in 1936 in childbirth. In 1943 Schmidt married Lura Florence Strawn of Ottawa, Illinois, with whom he had two children, Richard Roderick and Erika Lura.

Erich Schmidt became an associate professor at the University of Chicago in 1954 and was promoted to full professor in 1962, when he left his house in Hyde Park on Kimbark Avenue and moved to Santa Barbara, California. He died there on October 3, 1964, at the age of sixty-seven; his ashes were buried in Ottawa, Illinois. Erich F. Schmidt will always be remembered for the beautifully illustrated Oriental Institute publications on his works in Iran: *Flights over Ancient Cities of Iran* (1940) and the three monumental volumes on Persepolis (1953, 1957, and 1970).



Mary-Helen Warden-Schmidt with "Friend of Iran" and (RIGHT) working at Persepolis.



MARY-HELEN WARDEN met Erich Schmidt in 1931 while visiting the site of Tepe Hissar, and they married in 1934.

She bought Erich the Waco single-engine plane FRIEND OF IRAN, making possible the first ever large-scale aerial survey in the Middle East, which extended over western, southern, and northeastern Iran between 1935 and 1937.

A Jane of all trades, Mary-Helen worked with Schmidt at his Persepolis, Rayy, and Lurestan surveys and excavations, managing the camp and restoring pottery, as well as restoring him to health when he contracted malaria and when an old war wound became infected.

VOLUNTEER SPOTLIGHT

ROBERTO CEPEDA

interviewed by Shirlee Hoffman

How did you become interested in volunteering at the Oriental Institute? How long have you been a volunteer?

Truth is stranger than fiction. I first became aware of the U of C in 1972 as a student at William Rainey Harper High School on Chicago's South Side. Although a resident of the lower West Side in Chicago, I had been granted a transfer. The U of C had an outreach enrichment program, and, along with other students, I was chosen to participate. I was given a tour of campus and the OI museum. Although I can't say this was what prompted me as a seventeen-year-old to think of becoming a docent, I can't deny being impressed by this enjoyable and educational program. In 2015, a few years after I retired from a career that included bilingual and special education, nonprofit management at the Boys & Girls Club, and case management for foster children, I applied to the OI Volunteer Program and became a docent.

Did you have any interests or training in the ancient Near East?

My only training in the ancient Near East was an undergraduate course on this subject. As a former minister of a conservative Protestant denomination, how could I not be excited about ancient artifacts from this area? I have vivid memories of leading a group of youth and parents on a visit to the OI Museum in 1985. A church group, visiting the Mesopotamian, Egyptian, Megiddo, and Persian galleries! I continued visiting the museum for years, with my immediate family, or solo. After a visit in the spring of 2015, I inquired about possible volunteer opportunities.

What have you done at the OI since you became a volunteer? What do you do now?

In addition to being a Thursday docents co-captain, I also volunteer in the Docent Library. Led and mentored by a true librarian, Marilyn Murray (Spring 2019 *News & Notes* Volunteer Spotlight), another docent and I manage to keep the Docent Library in good condition. We also plan for our yearly used book sale. It's fun to see students and professors or staff peruse and buy the quality donated books, often to enhance their own professional libraries. Proceeds from the sale are used to buy new books for the Docent Library. As a docent, one

learns to adapt tours for a range of ages, from ten-year-olds to senior citizens. As part of that learning, I've been specifically trained to conduct tours for limited-vision and blind visitors. I also very much enjoy being part of the Youth and Family Programs cultural and fun events frequently held at the museum. Some great successes are yearly and clearly anxiously anticipated. Mummy Night, on the weekend before Halloween, is in my estimation the best in Chicago, offering tours of the mummy collection, stories and crafts, lectures on how ancient Egyptians were mummified, and a reenactment of mummification on a mannequin that children then wrap in mummy fashion. Finally the children are given candy, donated by the docents.

These programs and more—such as celebrating the Persian New Year, Nowruz, with the Zoroastrian Association—get better every year.

What do you particularly like about being a volunteer?

I enjoy being a volunteer/docent, because the opportunities exist year-round. Docents sign up for tours on the schedule posted online. Additional volunteer opportunities regularly become available, for example when international conferences are held on campus, hosted by different areas of the OI's Near Eastern Language and Civilizations Department. Plus, there's the chance to get to know, in-depth, the collection,

which is not only the best ancient Near Eastern collection in North America but also, according to

Dr. Emily Teeter, associate of the Oriental Institute, "one of a few in the world that gives a comprehensive view of all major cultures of the ancient Middle East, and that is scientifically excavated and documented."

What has surprised you?

I've been pleasantly surprised by the unassuming and generous manner of the professors as they share their expertise with us.

What would you say to someone who is thinking of volunteering at the OI?

To prospective volunteers: I've learned what an exceptional institution the OI is and the innovative and leading methods that were originated by the OI's scholars who explored and discovered evidence of the ancient Middle East's major cultures. If all or any part of this appeals to you, apply to join us!





1155 East 58th Street
Chicago, Illinois 60637
oi.uchicago.edu

INFORMATION

MEMBERSHIP

YOUR PARTNERSHIP MATTERS!

The Oriental Institute depends upon members of all levels to support the learning and enrichment programs that make our Institute an important—and free—international resource.

As a member, you'll find many unique ways to get closer to the ancient Middle East—including free admission to the museum and Research Archives, invitations to special events, discounts on programs and tours, and discounts at the institute gift shop.

\$50 ANNUAL / \$40 SENIOR (65+) INDIVIDUAL
\$75 ANNUAL / \$65 SENIOR (65+) FAMILY

HOW TO JOIN OR RENEW

ONLINE: oi.uchicago.edu/member

BY PHONE: 773.702.9513

GENERAL ADMISSION

Free with suggested donation:

\$10 (adults)

\$5 (children 12 & under)

MUSEUM & GIFT SHOP HOURS*

Sun–Tue, Thu–Sat: 10am–5pm

Wed: 10am–8pm

Closed Monday

**Due to COVID-19 closures, the museum and gift shop are currently closed to the public. Please visit oi.uchicago.edu for news of reopening and youtube.com/c/TheOrientalInstitute for our online lectures and programming.*

ACCESSIBILITY

The museum is fully wheelchair and stroller accessible. The University Avenue west entrance is accessible by ramp and electronic doors.

PARKING

FREE parking half a block south of the museum on University Avenue, after 4pm daily and all day on Saturday and Sunday.

GROUP VISITS

For information about group visits, please go to:
oi.uchicago.edu/visit/tours

